

Mel Bay Presents

# Five Popular Persian Ballads

For Solo Classic Guitar • Arranged by Lily Afshar

1 2 3 4 5 6 7 8 9 0

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The five ballads are selected from Persian folk music. They are arranged here in their purest and most direct form. They speak directly to people and although old, they remain popular with Persians to this day. The ballads originate from various parts of Persia where different dialects are used. In these arrangements I have tried to give the melodies the same nuance and embellishments that a singer would. All the ballads except *Dareneh-Jaan/Aziz Joon* begin with a short introduction establishing the tempo and mood. In *Jaan-e-Maryam*, the muted strumming of the melody is an imitation of string tremolo. The arrangement of the *Lala-ee* is inspired by a version for choir by the late Iranian composer, violinist, and conductor, Rouben Gregorian.

The *Five Popular Persian Ballads* have been recorded by Lily Afshar on *A Jug of Wine and Thou*, Summit Records, DCD 236.

# Gol-e-Gandome

Composed by Lily Afshar

$\text{♩} = 60$  Molto cantabile

5

ritmico

flesh

10

15

20

25

sul tasto

tr~

pont.

31

molto vib.

dolce

mf

37

*D.S. al Coda*

*CODA*

*CODA*

48

*rit.*

# Dareneh Jaan/Aziz Joon

Composed by Lily Afshar

♩ = 76 Moderato

art. harm:

6

10

12

14

16

18

molto rit. cantabile

a tempo

rit.

Φ

20

22 VIII

24

26

28

30

32 (2) 0 (2)

Sheet music for a solo instrument, likely a woodwind, featuring six staves of music with various dynamics and performance instructions.

**Staff 1 (Measures 34-35):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *f*. The second group is dynamic *rit.* The third group is dynamic *harm. 19*. The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 2 (Measures 36-37):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *a tempo*. The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 3 (Measures 38-39):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *rit.* The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 4 (Measures 40-41):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *rit.* The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 5 (Measures 42-43):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *a tempo*. The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 6 (Measures 44-45):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *rit.* The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

**Staff 7 (Measures 46-47):** Treble clef, key signature of one sharp. The music consists of six groups of sixteenth-note patterns. The first group is dynamic *rit.* The second group is dynamic *rit.* The third group is dynamic *rit.* The fourth group is dynamic *rit.* The fifth group is dynamic *rit.* The sixth group is dynamic *rit.*

$\text{♩} = 138$  *con bravura*

50

57

63

69 *D.C. al Coda  
senza repetitione*

**Φ CODA**

74

*molto rit.*

Leila-Leila

Composed by Lily Afshar

Composed by Lily Afshar

$\text{♩} = 80$  Rubato

6 XII

12 (1)

18 cresc.

24 2 4 (1)

30 5 pont.

35 cresc.

40 *harm. on melody*

45 *harm. on melody*

51 rit. *pp*

# Jaan-e-Maryam

Composed by Lily Afshar

Freely

*mf*

*p*

*tr*

*3*

*6*

*9*

*11*

*14*

*60-66 ritmico*

*flesh*

*8*

12

III

23

28

33

art. harm.

38

③

art. harm.

8va

o

(8va)

44

②

cresc.

2 3 4 1 2 4 3 2 1

49

2 1 4 3 2 1 2 3 4 3 2 1

II III

54

3



# Lala-ee

(Lullaby)

Composed by Lily Afshar

♩ = 72 Lento

harmonium VII

4 V XII

dolce rit.

a tempo cantabile XII

Composed by Lily Afshar

5

9 a tempo

marcato il basso

12 XII VII

4 5

16 art. harm. harm. V

19 rit. a tempo rit. XIX pp